

Strengthening Endings with Cadential $\frac{6}{4}$ **Part I.** Writing.

- Several bass lines appear below. For any bass line that represents an ending pattern: (1) label the key, (2) provide a harmonic analysis, and (3) realize your progression in four parts.
- For any bass line that isn't an ending pattern, leave the score blank.
- You must use IV, ii⁶, cadential $\frac{6}{4}$, and V⁷ at least once below.
- Label the type of cadence you've written appropriately.

Part II. Analysis: Emilie Mayer, "Abendglocken," No. 1 from 2 *Gesänge*, mm. 13–21. (see below for recording)

- Label the key
- Identify all cadences
- Provide a harmonic analysis of the ending pattern
- Circle and label any embellishing tones in the vocal part that occur over the ending pattern you've analyzed.
- On the blank staff below, part-write the ending pattern you identified in four parts to show the idealized underlying voice-leading. Make sure you begin with the same bass and soprano notes as in the excerpt.

- This work has not been recorded, so we'll have to make due with a midi version. That can be found in the MuseScore file in the same place you found this assignment.

Andante

Wand'rer zieht auf fer - nen We - gen, in der Brust der Sehn - sucht

The first system of the score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with triplets of eighth notes indicated by a '3' over the notes.

Qual, horch da tönt die A - bend - glock - ke lieb - lich durch das stil - le

The second system continues the piece. The vocal line starts with a quarter rest, followed by a dotted quarter note G4, and then eighth notes: A4, B4, A4, G4, F4, E4, D4. A dynamic marking of *sf* (sforzando) is placed above the first note. The piano accompaniment continues with the same eighth-note pattern and triplet markings.

Thal.

The third system concludes the piece. The vocal line has a quarter rest followed by a dotted quarter note G4. The piano accompaniment continues with the eighth-note pattern and triplet markings, ending with a double bar line.